

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME V

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NUMBER II

IN the middle pages of this Bulletin (pages 23 to 26) will be found the programme of successive exhibitions, lectures, etc., to be held at the Art Institute this season. That portion of the Bulletin may easily be detached and preserved separately.

## COMING EXHIBITIONS.

The Art Crafts Exhibition will be the first of the regular season this year, having been set before the American Oils in order that the major painting exhibition might hold its opening after the return to the city of many of its



## THE POTTER PALMER GOLD MEDAL

In 1910 Mrs. Potter Palmer established a Gold Medal, carrying with it a prize of \$1,000, to be awarded in the Annual Exhibition of Paintings and Sculpture. It was awarded in 1910 to Sergeant Kendall, and will be awarded again in the coming exhibition. The medal was modelled by Mr. Leonard Crunelle, after sketches by Frederic C. Bartlett. The cut is of the actual size of the medal.

friends and patrons. The Art Crafts will open October 3 and continue to October 25.

The Annual Exhibition of American Oil Paintings and Sculpture will open with the regular Annual Reception November 14. The high prizes offered, together with the liberal purchases of the Friends of American Art, make this exhibition one of the most attractive in the country from the artist's standpoint.

The jury of selection this year consists of the following: Painters, Frank Duveneck, Charles H. Davis, Louis Betts, Edmund C. Tarbell, Sergeant Kendall; Sculptors, Lorado Taft, Josef M. Korbel. The permanent Art Committee of the Art Institute also belongs to this jury.

An exhibition of works by the Société des Peintres et Sculpteurs, formerly the Société Nouvelle, of Paris, will be held in January. This organization includes many of the foremost French painters of the time, among them Besnard, Simon, Cottet, Aman Jean, and Ménard. No other single group, we are assured, could send so representative a collection of recent French painting. A number of small bronzes by Prince Troubetskoy, comprising some of his finest new pieces, will also be shown here, in connection with the Société Nouvelle, of which he is a member.

Later it is expected that there will be a special exhibition of about twenty-five pictures by the eminent Spanish painter, Anglada Camarasa, the third of the Spanish triumvirate to be shown in America, Sorolla and Zuloaga having preceded him. Anglada's color is considered especially vital and interesting.

Other groups of foreign work in prospect include an exhibition of one hundred colored etchings by Bernard Boutet de Monvel; and possibly collections of drawings by modern English artists, among them Aubrey Beardsley and William Rothenstein.

A special exhibition of the Piranesi etchings presented by Mr. Clarence Buckingham will be opened in the print room October 10. Other print exhibitions will be announced from time to time.

These special shows, together with a number of "one man" exhibitions not yet finally decided upon, and the dozen or so recurring annual exhibitions, will supply a full programme for the year, as well as an interesting and representative one.

#### RESOLUTIONS.

At a regular meeting of the Trustees of The Art Institute of Chicago, held June 8, 1911, the following resolutions were unanimously adopted:

In view of the death, upon May 2, 1911, of John H. Vanderpoel,

RESOLVED: That the Trustees of the Art Institute hereby record their sorrow for this loss. As a teacher Mr. Vanderpoel devoted his life to the service of the Art Institute, and for fully thirty years contributed more than any other person to the high reputation of our school. In his specialty of academic drawing he was unsurpassed, and his personal qualities endeared him in a remarkable degree to pupils and associates.

The Secretary is instructed to enter this resolution upon the permanent Records, and to convey it, with the sympathy of the Trustees, to the family of Mr. Vanderpoel.

Also the following:

WHEREAS: The eminent Spanish painter, Senor Sorolla y Bastida, during his recent visit to Chicago, accepted the invitation of the officers of the Art Institute to take charge of a class in painting from life, and, purely from the love of art and his interest in younger artists, instructed such a class, composed of young teachers, for a period of seven or eight weeks;

RESOLVED: That the Trustees of the Art Institute warmly appreciate the favor which Senor Sorolla has done us by his hearty and enthusiastic attention to this class.

We recognize that his instruction was a rare inspiration to his students, and a privilege which no other art students in America have enjoyed.

A vote of thanks is hereby unanimously adopted and the Secretary is instructed to convey this vote to Senor Sorolla.

## CHANGES IN THE GALLERIES

The examples of American sculpture, both reproductions and originals, have most of them been placed in the main floor of the central staircase. The room formerly occupied by them, No. 14, is now occupied by paintings, including the large Joan of Arc by de Monvel recently presented by Mr. Edward L. Brewster, and some portraits by Sorolla. Room 15, containing antique objects, has been divided into two compartments by a low partition, and the Egyptian and Classical antiquities will be rearranged in these compartments. The drawings for "Chicago Beautiful" have returned, and are exhibited in Room 16. The gallery set apart for the Butler collection of Innesses, Room 48, is being refitted for their reception.

A great addition has been made to the collection of Old Masters by the opening of a second gallery, Room 31, which is made possible by valuable loans in this department. The larger gallery, No. 32, has been greatly improved by partial rehanging, and contains a truly distinguished collection of Old Dutch Masters. The smaller gallery is occupied by examples of the Spanish, French and Italian school, with a few fine Dutch pictures. Among the important loans are some interesting Italian Primitives from Mr. Ryerson's collection, a beautiful Spanish portrait of a man and a series of six brilliant studies by Goya from the same collector, a large and important Tiepolo from Mr. Albert S. Ludlow of Waukesha, a Spanish portrait, painter unknown, from Mr. Julius Rosenfeld, and portraits by Hals, Cuyp, Maes and other Dutch Masters from Mr. Hutchinson.

It is probable that the ivory collection will soon be removed to Room 47a.

## THE SUMMER EXHIBITIONS.

As usual a number of the galleries were devoted to fine loan collections during the summer months; but several special exhibitions of importance were also held. The paintings of Alexis Jean Fournier, representing the homes of the Barbizon painters, aroused considerable public interest. The group of pictures included sympathetic and faithful impressions of Père Gannes' Inn, at Barbizon, Daubigny's house-boat studio, and the houses associated with the work and residence of Barye, Millet, Jacques, Corot and Rousseau.

Another special exhibition included thirty-four sketches, panels and decorative paintings by Will H. Low. Many of these were studies for important mural paintings. With the work of Mr. Low came a large lunette, sixty-four feet long, painted by Mrs. Mary Fairchild Low for the Woman's Building at the World's Fair of 1893. The subject is "Primitive Woman," and the canvas, which is too long for any of the galleries, was placed in the central hall way of the building, overlooking the main staircase. It is hoped that this decoration may be retained in this position for some time, as it adds a welcome note of color to the unfinished part of the building.

Some of the galleries were occupied for some days in September by collections of rare coins exhibited by the American Numismatic Association, and stamps by the American Philatelic Society.

The large collection of pen drawings by Orson Lowell, all of which have appeared in the pages of "Life," was a popular feature of the summer's activity. These drawings, in the general order of the social cartoon, were technically brilliant, as well as interesting from the illustrative or literary point of view. They will remain on exhibition until October 18.

An exhibition of educational rather than purely artistic interest was that of drawings and examples of handiwork from the Apprentice Schools of Germany, and the State Industrial Schools of Bohemia, comprising various exercises in mechanical drawing, design, and craftsmanship in wood and metal. These exhibitions are imported by Mr. E. G. Cooley, acting for the Chicago Commercial Club.

The Chicago Beautiful drawings have again returned from exhibitions elsewhere, and have been hung in their original place, Room 16.

The name of "The Art Institute of Chicago" has sometimes been criticized on the ground that the word *institute* is vague in its signification. It has been suggested that the plain title *the Chicago Museum and School of Fine Arts* would be better. The subject is of some importance since the same name is being widely adopted in western cities, but the name has become too firmly fixed to be changed, and we hope we have made it respected. The name "museum and school of fine arts" by no means covers our activities, which include not only the functions denoted by that name, but also passing exhibitions, lecture courses, library, headquarters of art societies, and a kind of general exchange for art interests of all kinds. Perhaps the word *institute* or *institution* denotes all this as well as any short designation could.

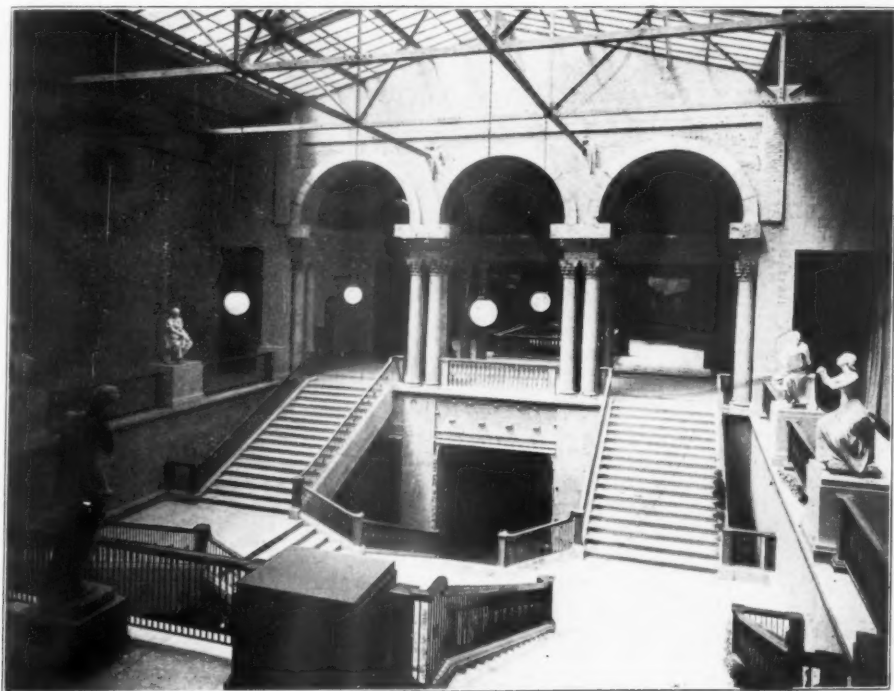
Mr. Eugene Pirard, who has been for many years in charge of the shipping room and gallery work, has resigned and returned to his former home in Belgium. Mr. Pirard was very tactful and efficient, and will be greatly missed by all who have dealings with his department.

#### BUILDING OPERATIONS OF THE ART INSTITUTE, 1882-1911.

The constant progress and activity of the Art Institute are well recognized. The institution was incorporated in 1879. With the accession of Mr. Hutchinson to the Presidency in 1882 building operations began, and the record shows that during the thirty years since that time there have been only eight years in which we have not been engaged in important building enterprises.

The record is as follows:

- 1882-3—Erection of original brick building on Van Buren Street.
- 1883-4—No building.
- 1884-5—Three-story addition, 50x26, in rear of former building.
- 1885-6-7—Erection of stone building now occupied by Chicago Club.
- 1887-8—No building.
- 1888-9-90—Addition on South of building, 28x172, and raising of galleries.
- 1890-1—No building.
- 1891-2 3—Erection of front and wings of present building.
- 1893-4—Removal of temporary halls used for World's Congresses.
- 1894-5—Erection of school building, 150x35.
- 1895-6-7—No building.
- 1897-8—Erection of Fullerton Memorial Hall.
- 1898-9—Ryerson Library begun, and foundations of central stairway put in.
- 1899-1900—Blackstone Hall begun. Nickerson galleries fitted up.
- 1900-1—Additional school rooms, and boiler house built.
- 1901 2—Ryerson Library completed. Nickerson Corridor fitted up.
- 1902-3—Blackstone Hall completed. Munger Gallery fitted up.



THE CENTRE OF THE ART INSTITUTE BUILDING, 1911

- 1903-4-5-6—No building.  
 1906-7—East corridor and print rooms built.  
 1907-8—Additional school rooms and shops built. School rooms fire-proofed.  
 1908-9-10—Second story of East Wing built. Large extension of school rooms North and South. Architectural terrace constructed.  
 1910-11—Central stairway erected and office building constructed. Elevator introduced.

The above cut shows the centre of the Art Institute building in its present unfinished state. The roof is temporary, and the marble work of walls and balusters uncompleted. The pedestals occupied by modern statues represent the ultimate positions of the clustered columns. The architect's plan for the completed work, made in 1894, is shown on page 22. The Trustees greatly desire to finish the work, but have not the means at present.



MONUMENTAL STAIRCASE AND DOME as they are to be.  
Partially constructed 1910-11. See page 21

We republish the cut of the centre of the building as planned by the architect, and as it is intended to complete it, to remind our members and friends of the desirability of finishing the work. It will cost a consider-

able sum, perhaps \$150,000, which the Trustees have not available at present. The Trustees would gladly make it a monument to some individual donor, like Blackstone Hall, Ryerson Library, the Nickerson Galleries, etc.

## ANNOUNCEMENT

EXHIBITIONS, LECTURES, MUSICALES, RECEPTIONS; FOR THE SEASON OF 1911-12

The Annual Exhibition of Art Crafts will open with a Reception upon the evening of Tuesday, October 3, 1911.

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture will occur Tuesday afternoon, November 14, 1911.

In addition to the important permanent exhibition of pictures and other objects in the museum, the following special exhibitions will be held during the season. The exhibitions are usually opened by receptions of greater or less importance.

## EXHIBITIONS.

October 3 to October 22—(1) The Tenth Annual Exhibition of Art Crafts; original designs for decorations and examples of craftsmanship embodying artistic design.

(2) The Annual Exhibition of the Chicago Ceramic Association.

(3) The Exhibition of Original Drawings in pen-and-ink by Orson Lowell will continue until October 18.

November 7 to November 26—Annual Exhibition of China Painting of the Atlan Club of Chicago.

November 14 to December 27—Twenty-fourth Annual Exhibition of American Oil Paintings and Sculpture selected in America and Europe.

January 1 to January 24, 1912—Loan Exhibition of Portraits.

January 4 to January 28—(1) Exhibition of Paintings of the Société des Peintres et Sculpteurs, commonly known as the "Société Nouvelle," of Paris.

(2) Exhibition of Bronze Sculpture of Prince Paul Troubetzkoy.

February 1 to February 28—Annual Exhibition of Works of Artists of Chicago and Vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago.

March 5 to March 27—(1) Sixteenth Annual Exhibition of the Society of Western Artists.

(2) Special Exhibition of Paintings by Willard L. Metcalf, landscape painter, New York.

(3) Annual Exhibition of American Etchings under the management of the Chicago Society of Etchers.



April 2 to April 28—(1) Twenty-fourth Annual Exhibition of the Chicago Architectural Club.  
(2) Exhibition of Photographs; Salon of the American Federation of Photographic Societies, under the auspices of the Chicago branch, the Chicago Camera Club.

May 7 to June 5—Twenty-fourth Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

June 14 to July 7—Annual Exhibition of work of Students of the Art Institute.

Other Exhibitions are under consideration which cannot yet be positively announced, among them special exhibitions of the works of Anglada Camarasa, the Spanish painter, and of Aubrey Beardsley, William Rothenstein, Maurice Sterne and other English and American artists.

### LECTURES IN FULLERTON MEMORIAL HALL.

REGULAR TUESDAY AFTERNOON COURSE of Lectures and Musicales for Members and Students. At 4 p. m., unless otherwise stated. The lectures are usually at intervals of two weeks.

November 7—Lecture. Mr. Henry Turner Bailey, Editor of the School Arts Book, North Scituate, Mass. "Photography and Fine Art." Illustrated by the stereopticon.

November 14—Orchestral Concert. By members of the Chicago Orchestra.

November 21—Lecture. Mr. Thomas H. Mawson, London, England. "Italian Gardens and the Gardens of the Renaissance."

December 5—Lecture. Mr. Thomas Louis Comparette, Curator Numismatic Collection, U. S. Mint, Philadelphia. "Contemporary Medallion Art." Illustrated by the stereopticon.

December 19—Orchestral Concert. By members of the Chicago Orchestra.

There will be no lectures between December 20 and January 9. The remainder of the course will be announced in the January Bulletin.

The following courses, regular and special, are open to members and students:

#### LECTURES UPON THE COLLECTIONS.

Lorado Taft, Sculptor—"Sculpture, Ancient and of the Renaissance." Ten lectures; illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock. October 13, 20, 27; November 3, 10, 17, 24; December 8, 15, 22. These lectures are part of a course repeated every two years.



Prof. Pattison's and Mr. Stevens' regular courses upon Decorative Art and upon Painting will be delivered in the winter and spring, and will be fully announced in the January Bulletin.

The Course upon Architecture is discontinued. A short course by Mr. Thomas Eddy Tallmudge of the Chicago School of Architecture, will be presented in January, February and March.

#### SPECIAL LECTURE COURSE.

Prof. Edgar J. Banks, Ph.D., New York, will deliver a course of lectures upon "The Art of Palestine and Assyria." Illustrated by the stereopticon. Four lectures; Thursday afternoons at 4 o'clock.

- (1) November 16—Art Treasures from Palestine.
- (2) November 23—The Hittite Sculptures.  
November 30—Omitted; Thanksgiving Day.
- (3) December 7—Palaces and Temples of Assyria and Babylonia.
- (4) December 14—Early Babylonian Art.

Prof. Banks is well known to our audiences. He is an archaeologist with a happy faculty of popularizing his subjects.

#### THE SCAMMON LECTURES.

Mr. Edwin Howland Blashfield, artist and author, New York, will deliver the Scammon Lectures in March.

#### SUNDAY AFTERNOON CONCERTS.

Sunday Afternoon Orchestral Concerts, under the auspices of the Philanthropy Department of the Chicago Woman's Club, every Sunday at 3 and at 4:15 o'clock, beginning October 15. Admission to the hall, 10 cents.

#### FRENCH READINGS.

The Alliance Française will give French Readings in Fullerton Memorial Hall, at 12 o'clock, Saturdays, free to all, beginning October 28.

#### FIELD MUSEUM LECTURES.

The Field Museum of Natural History will give a course of eight illustrated lectures upon Science and Travel, upon Saturday afternoons at 3 o'clock, beginning Oct. 7, 1911. For names of lecturers and subjects, see next page.

**CALENDAR OF** In Fullerton Memorial Hall at 4 p. m., unless otherwise stated.

**LECTURES** Nearly all illustrated by the stereopticon or otherwise.

Week by week.

1911.

- October** \*Sat. 7th, (3 p.m.) SETH E. MEEK. Panama.
- Fri. 13th LORADO TAFT. Greek Sculpture: Formative Influences.
- \*Sat. 14th (3 p.m.) WM. A. MURRILL. Edible and Poisonous Mushrooms.
- Fri. 20th LORADO TAFT. Greek Sculpture: Prehistoric, Archaic.
- \*Sat. 21st (3 p.m.) FAY C. COLE. The Wild Tribes of Mindanao.
- Fri. 27th LORADO TAFT. Pheidias and the Parthenon.
- \*Sat. 28th (3 p.m.) F. M. CHAPMAN. Sea-level to Snow-line in Vera Cruz.
- November** Fri. 3rd LORADO TAFT. Praxiteles and his Contemporaries.
- \*Sat. 4th (3 p.m.) WM. M. NORTON. Geology of Yellowstone Park.
- Tues. 7th H. T. BAILEY. Photography and Fine Art.
- Fri. 10th LORADO TAFT. Sculpture; Hellenistic Art.
- \*Sat. 11th (3 p.m.) ELMER S. RIGGS. Extinct Mammals of the Uintah Basin.
- Tues. 14th ORCHESTRAL CONCERT. Members of Chicago Orchestra.
- Thur. 16th E. J. BANKS. Art Treasures from Palestine.
- Fri. 17th LORADO TAFT. Greek Art in Rome.
- \*Sat. 18th (3 p.m.) BERTHOLD LAUFER. Chinese Painting.
- Tues. 21st T. H. MAWSON, Italian and Renaissance Gardens.
- Thur. 23d E. J. BANKS. The Hittite Sculptures.
- Fri. 24th LORADO TAFT. Sculpture; Early Italian.
- \*Sat. 25th (3 p.m.) FREDERICK B. WRIGHT. Pre Columbian Americans.
- Thur. 30th THANKSGIVING DAY. Lecture omitted.
- December** Fri. 1st VACATION. Lecture omitted.
- Tues. 5th T. L. COMPARETTE, Contemporary Medallie Art.
- Thur. 7th E. J. BANKS. Palaces and Temples of Assyria.
- Fri. 8th LORADO TAFT. Some Greek Shrines; Olymphia, Delphi, etc.
- Thur. 14th E. J. BANKS. Early Babylonian Art.
- Fri. 15th LORADO TAFT. Sculpture; Michael Angelo.
- Tues. 19th ORCHESTRAL CONCERT. Members of Chicago Orchestra.
- Fri. 22d LORADO TAFT. Bernini and the Decadence.

There are ten-cent Orchestra Concerts every Sunday afternoon, beginning Oct. 15th, at 3 and at 4:15 o'clock.

A new Calendar will be issued before January 1 for the remainder of the season.

\* Field Museum Lectures given at the Art Institute.

## THE CLIPPING FILE.

This uninspiring name belongs to a most valuable collection of material forming part of the resources of the library. Printed information of all sorts and forms is welcomed here, for though it was originally planned for clipped magazine and newspaper articles, which compose the largest and most important part of its contents, it has proved a haven for all the miscellaneous odds and ends that are neither books, nor photographs, nor lantern slides, and which before the days of the Clipping File were as wanderers with no suitable abiding place, and were often lost, strayed, stolen or relegated to some inaccessible place. It is surprising what useful material appears in these irregular forms, and how valuable this material becomes when it is systematically and accessibly arranged.

A glance through the file shows such things as these for example: under "Announcements," a collection of typical or for some reason especially interesting announcements and invitations from various institutions; including a few very old ones valuable as curiosities; under "Barnard (George Gray)," besides numerous magazine articles, a copy of a letter from Paris written at the time his Harrisburg sculptures were exhibited at the Salon, and accompanied by a collection of some fifty brief comments and criticisms of his work from French magazines and newspapers and eminent artists and critics—a most interesting addition to our information on this artist; under "Costume," many cuts of fancy costumes of various sorts for which we have hunted in vain in our books on the subject; under "Cover Designs," a collection of illustrations of much practical interest to our students; under "Indians," all sorts of miscellaneous material, including a railroad folder with excellent pictures and descriptions, and two

or three of the Curtis pictures from the prospectus sent us of his great book on Indians; under "Monuments," the beginning of an invaluable collection of matter not to be found in collected form elsewhere; under "Municipal Art and Improvement," a miscellaneous collection of information, from a small newspaper cut of the Duluth harbor entrance to long magazine articles fully illustrated; under such headings as "Birds," "Dogs," "Ships" and "Trees," motley arrays of cuts and notices, big and little. The amount and variety of information to be found in each case is amazing, the collection of Ships being especially fascinating and instructive. We have also typewritten copies of several articles from magazines which are not in our collection and cannot be obtained, for instance an excellent article on Lorado Taft copied from an art magazine no longer in print. Indeed the Clipping File promises to fill more long-felt wants, to contain more interesting and practical material and to answer more questions than any other single feature of the library.

We are indebted to the Detroit Museum of Art for the idea, and we aim as they do, to watch the general magazines for which we do not subscribe, and when a number contains something especially good for our purposes to buy that number and cut out the article. It is an excellent plan and brings in a great deal of important material impossible to be acquired elsewhere, but it is remarkable also how many additions come to us free through the courtesy of other institutions and individuals.

The Clippings, regardless of size and shape, are slipped into large manila envelopes  $8\frac{1}{2} \times 11\frac{1}{2}$  arranged alphabetically by the subjects in a vertical letter file. The word under which the envelope is alphabetized is written on the upper right corner and protruding

guides at various intervals aid in quick reference to the subject sought. There are no numbers used, the arrangement being purely that of a dictionary with names of persons, places and subjects all in one alphabet. The index to the file with many cross references is incorporated with the general card index on cards of a different color and without numbers, but with the name under which the material is entered, clearly indicated. This arrangement both of the material and the index is simple and practical for quick reference and is proving most satisfactory.

M. V H.

Among the lecturers for the season of 1911-1912 will be Mr. Henry Turner Bailey, editor of the School Arts Book, who is already well known to our audiences. Mr. Bailey is distinguished for his fresh and interesting manner of dealing with the relation of art to the common aspects of life.

Mr. T. Louis Comparette, Curator of the Numismatic Collection at the U. S. Mint, Philadelphia, is also among the speakers. Mr. Comparette is an eminent authority on the subject of ancient and modern coinage.

Mr. Thomas H. Mawson, Honorary Associate of the Royal Institute of British Architects, and author of important books on civic art, will speak on Italian Gardens, a subject of great present interest, with which he deals in an authoritative manner.

It is with regret that the valuable course upon the History of Architecture by Mr. Wm. A. Otis is discontinued. The school of Architecture now has an extended study course upon this subject by its own professors. A short popular course upon styles may be given in the winter.

The Art Institute has recently been favored with a visit from M. François Monod, an official of the Musée National du Luxembourg, and one of the editors of the French magazine "L'Art et Decoration." M. Monod is making an extended tour of this country, and spent several days in Chicago, devoting most of his time while here to the various activities of the Institute.

The Department of Prints has issued complete catalogues of the Etchings by Joseph Pennell in the Joseph Brooks Fair Collection and the Etchings and Drawings by Charles Meryon in the Howard Mansfield Collection. The Pennell catalogue is from information furnished by Mr. Pennell; the Meryon was prepared by Mr. Howard Mansfield, and includes a preface on the life and work of Meryon by Mr. Mansfield. Both may be secured at the desk at the front entrance.

A compact and authoritative hand-book on "The Educational Opportunities in Chicago" has been issued by the Council for Library and Museum Extension, and may be obtained free on application at the Art Institute. It gives a carefully prepared summary of the activities of all museums, libraries and educational institutions in the city.

Two fine old pieces of Dutch furniture, lent by Mr. Ryerson, have been placed on exhibition in Room 49, one a large oak cabinet, the other a linen-press. The latter explains the derivation of the term *clothes press*, having a large wooden screw for actually pressing the linen. Some fine pieces of Rouen Delft, also belonging to Mr. Ryerson, have been placed on exhibition in Room 54.

Ornamental vases containing plants have been placed upon the posts of the architectural terrace surrounding the building in accordance with the original plans. The plants are maintained by the South Park Commissioners, to whom the Art Institute is indebted for many much greater favors. The unsightly wooden electric light poles have at length been removed, and for the first time there is nothing to mar the effect of the building.

A small collection of interesting Japanese ivories belonging to Mrs. Thomas B. Jeffery, of Kenosha, Wis., has been placed on exhibition in Room 47.

#### SCHOOL DEPARTMENT.

Miss Claire Leo Staderker, who had been a student in the School of the Art Institute for five years, and who had also been an assistant teacher in special classes, died in July, 1911. Miss Staderker was an enthusiastic student and friend of the Art Institute. She took a deep interest in the welfare of the student body and was of great help to young women students from out of town. Her loss is keenly felt by her many friends. Miss Staderker specialized in Water-color, in which medium she was very successful. Her father, Mr. Ralph Staderker, offers an annual prize for the best work in this medium in the Exhibition of the Art Students' League, in memory of Miss Staderker.

Mention was made in the last Bulletin of the death, upon June 28, 1911, of Miss Emma F. McCally, a teacher in the Art Institute. Miss McCally was born in Chicago, the daughter of Thomas McCally, a

merchant, and attended the public schools and a business college. She took full courses in the Art Institute, graduating from the department of Drawing and Painting in 1898, and from the department of Decorative Designing in 1903. She studied landscape painting summers in the classes of the Art Students' League of New York under Charles W. Hawthorne, and took prizes in water color and in design. Her landscapes in the exhibition of the Art Students' League of Chicago last winter arrested the favorable notice of Sorolla. She had been a teacher in the Art Institute for seven years, giving instruction in mechanical drawing and still-life painting. She was a capable and faithful teacher, of a quiet, equable character, commanding the confidence and respect of all who knew her.

In the Department of Architecture, Mr. John Rinker Kibbey, B. S., M. S. in Architecture, Massachusetts Institute of Technology, has been appointed instructor in charge of Freshman students, teaching Architectural Drawing, Elements of Architecture, Perspective, etc. Mr. Kibbey has done professional work in architecture and engineering, and has travelled extensively in the pursuit of his special studies.

Mrs. Abbie P. Walker has been appointed in permanent charge of the Ceramic department. Mrs. Walker was graduated from the Department of Decorative Designing in 1899, and has specialized in Ceramics since that time. She was closely associated with Mrs. Beachey in this work, and is thoroughly familiar with her methods and plans for the future of the department.

A number of the teachers and officers of the Institute have returned from summer trips abroad. Mr. Schook comes back to take up his work in the Department of Illustration, after a year in Europe, most of his time having been spent at Munich. Miss Buckley, Mr. Boutwood and Mr. Hinkens have been abroad for the summer. Miss Bennett has made an extended journey, and has made a special study of the various foreign museums devoted to textiles. Mr. Holmes travelled for five months during the spring and summer, visiting many of the European art schools. Mr. Mulligan sailed in September, intending to make a special study of the newer movements in sculpture.

The A. F. Wanner Company has offered a new etching press to the school, for the use of the etching class, as a loan for the year. The press will be installed in the near future, and will be a welcome addition to the school equipment.

#### ACCESSIONS TO THE LIBRARY.

Comparatively few important additions have been made to the library during the summer months. Mr. J. E. Woodhead has presented us with "The Stafford Gallery," two handsome volumes of engravings; the Chicago Literary Club and Mr. F. W. Gookin have given us valuable sets of unbound periodicals; Mr. William Wade of Oakmont, Pennsylvania, has presented a very interesting collection of photographs of American coverlets; and the Hudson-Fulton Celebration Commission has contributed its illustrated report in two volumes.

Purchases in the Lantern Slide and Photograph Department include 110 slides of Japanese and Chinese prints and views, some fifty slides of sculptures represented in the Art Institute collection of casts, 150 photo-

graphs of American architecture and 60 of Flemish furniture.

Purchases from the Ryerson Gift and the Sprague Fund include the following books:

#### ARCHITECTURE AND CIVIC ART.

Mawson, T. H.—Civic art: studies in town planning. 1911.

Percier, C., and Fontaine, P. F. L.—Palais, maisons et autres édifices modernes dessinés à Rome. 1798.

Schultz, R. W., and Barnsley, S. H.—Monastery of St. Luke in Stiris in Phocis. 1901. (Byzantine architecture in Greece.)

Vitruvius Pollio, Marcus—Architecture of M. Vitruvius Pollio. Newton, tr. 1791.

Wright, F. L.—Ausgeführte Bauten und Entwürfe. [pt. 1. 1911.]

#### PAINTING.

Cortissoz, Royal—John La Farge: a memoir and a study. 1911.

Daingerfield, Elliott—George Inness, the man and his art. 1911.

#### MINOR ARTS.

Boston. Museum of fine arts—American church silver of the seventeenth and eighteenth centuries . . . exhibited . . . 1911. 1911.

Chaffers, William—Ceramic gallery. 2d. ed. rev. and ed. by Cundall. 1907.

Gusman, Pierre—Art décoratif de Rome de la fin de la République au IV<sup>e</sup> siècle. [1911?]

Haberlandt, Mich., ed.—Völkerschmuck. pref. 1906.

Solon, M. L., comp.—Ceramic literature: an analytical index. 1910.

#### TRAVEL AND DESCRIPTION.

Browne, G. W., and Dole, N. H.—New America and the Far East. 9 v. [1907.]

The Aviation Meet, Aug. 12 to Aug. 21, attracted great crowds to the Lake Front. During this period the Art Institute Museum was opened free to the public, and large signs indicating the fact were displayed. The following is a record of the daily attendance:

Saturday, August 12	-	-	9,653
Sunday, P. M., August 13	-	-	21,620
Monday, August 14	-	-	12,949
Tuesday, August 15	-	-	11,144
Wednesday, August 16	-	-	11,189
Thursday, August 17	-	-	11,844
Friday, August 18	-	-	11,670
Saturday, August 19	-	-	24,883
Sunday P. M., August 20	-	-	36,609
Monday, August 21,	-	-	9,200
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			160,761

These crowds of visitors were entirely orderly, and no damage was done. While they could scarcely be regarded as students of art, it was interesting to see that every body was curiously observing the things about him, and no doubt a great number of our citizens became for the first time really aware of the Art Institute.

#### LIBRARY ATTENDANCE.

During the three months ending August 31, 1911, the number of visitors at the Ryerson Library was:

	June	July	August
Students,	- 2,426	1,189	1,233
Visitors,	- 667	1,268	2,025
Consulting visitors,	699	823	1,090
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	3,792	3,280	4,348

Total, June, July and August, 11,420.

The attendance is lightest during this period of three months.

#### SCHOOL ATTENDANCE.

The attendance in the Summer School, from June 20, 1911, to September 11, 1911, has been:

	Men	Women	Total
Day School, - - -	90	261	351
Evening School - - -	147	36	183
Totals, - - -	237	297	534

Of these 75 were in the Juvenile class, and 46 in the Normal class.

#### MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending August 31, 1911, is shown in the following table:

13 Sundays,	-	-	78,690
36 other free days,	-	-	239,075
43 pay days,	-	-	9,625
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92 days,	-	-	327,390

The average attendance has been:

Sundays,	-	-	6,053
Other free days,	-	-	6,641
Pay days,	-	-	224

During the same period last year the attendance was 182,200, showing an increase this year of 145,190.

During the Aviation exhibition the attendance from August 12 to September 21 was 160,761, an increase of 62,461 over the same period last year.

#### LECTURE ATTENDANCE.

Lectures and other entertainments in Fulterton Memorial Hall during June, July and August:

	Attendance
8 lectures to students,	- - 1,743
3 other lectures and meetings, -	- 417
Total, - - -	- 2,160

The attendance is lightest during this period of three months.



THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-Presidents,	MARTIN A. RYERSON
	FRANK G. LOGAN
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Director,	WILLIAM M. R. FRENCH
Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

## BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

## CATALOGUES, ETC. FOR SALE.

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	262 pages	15c.
Same, illustrated Edition	-	25c.
Catalogue of the Nickerson Collection	-	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	-	25c.
Part II. Early Greek Sculpture, con'd.	-	25c.
Catalogue of Etchings and Drawings by Meryon	-	25c.
Catalogue of Etchings by Joseph Pennell	-	25c.
Catalogue of Current Exhibitions, usually	-	10c.
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel	-	\$2.00

## LIBRARY

The Ryerson Library, containing about 7,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## MUSEUM GUIDES

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers of Chicago public schools. On Thursdays at 3 p.m. visitors are conducted through the galleries free.

## COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

